



No. 6

November 1969

## Lowndes Magazines Delayed

Due to the necessity for a change in printers, the publication of the Health Knowledge magazines, *Startling Mystery Stories*, *Magazine of Horror*, *Exploring the Unknown* and *Weird Terror Tales* have been delayed three months. As a result the issues which originally were carrying fall dates will now have winter dates.

Consequently *Startling Mystery Stories* #14 will be dated Winter, and *Magazine of Horror* #30 will be December. Both are expected to be in the mail to subscribers and on the newsstands before the end of October. *Exploring the Unknown* and the first issue of *Weird Terror Tales* will retain their original December dates. These issues should also be on sale by the end of October.

The difficulties were first revealed when the previous printer failed to ship the issues of *Startling Mystery Stories* and *Magazine of Horror* on schedule, around the 20th of July. They first claimed the delay was a result of falling behind, due to their summer vacation schedule -- they promised to be up to date by September. In August, when *Exploring the Unknown* and *Weird Terror Tales* also became due, the publisher received instead a demand for exorbitant price increases.

The publisher refused to pay the higher prices and instead found another printer. After some difficulty the four issues were transferred and the new printer has now completed them. The delay will also affect the next issue of *Magazine of Horror*; #31 will be dated February.

The change to a new printer also involved the services of a new typesetter. This change will result in the use of a new, more attractive type style for the magazines. The new type style will appear first in the Spring issue of *Startling Mystery*; which will also mark the advent of a new artist, Clewell, whose work is described as being more symbolic than illustrative. The supply of Finlay art available, which has been appearing regularly in the magazines, has been almost completely used. Therefore more new artists will probably be seen in future issues.

**GALAXY ADDS STAR** Artist Vaughn Bode is in the process of setting up a new illustrative feature which is scheduled for its first appearance in *Galaxy Magazine* early next year. The exact nature of what he will be doing with this feature has not been decided yet, however it is assumed that its content will be at the discretion of Mr. Bode.

He has had a regular full page feature running in *Cavalier* and was winner of the Hugo award for Best Fan Artist, 1968.

**ST.LOUISCON FOLLOWUP** In a letter dated October 7, Swank Motion Pictures, Inc. advised the convention committee as follows: "...the replacement cost on the screen as it breaks down: Fabric \$175, Factory installation \$15, On-site installation (2 stagehands, 24 hour calls each, \$10 per hour) \$100, Shipping (375 lb. \$16.00 each way) \$32." This comes to a total of \$322. We note that this says *replacement cost* and is therefore the total cost for replacing the screen with a new one.

Con chairman Ray Fisher has paid this amount. He has also forwarded \$225 to Joe Hensley for establishing an emergency fund for future conventions. This is actually \$63.50 more than the balance left from the special collection after paying the cost of the screen.

**FUTURISTIC FASHION SHOW** Westercon 23 (July 4th weekend, 1970) is planning to hold a futuristic fashion show for which they need designs. They want both male and female costumes, as well as children's outfits, in a variety of materials, special effects, etc. Deadline for designs is December 1, 1969, to: Bjo Trimble, 417 N. Kenmore Ave, Los Angeles, Calif. 90004. Fantasy fashions to: Luise Perrin, 2024 - 9th Ave., Oakland, Calif. 94606. If your design is used, you will get a color photograph of a model displaying the finished costume.

**LUNA Monthly**

Editor: Ann F. Dietz

Published monthly by Frank and Ann Dietz, 655 Orchard Street, Oradell, New Jersey 07649

Offset printing by Al Schuster

**LUNA'**

Editor: Franklin M. Dietz Jr.

Published Three Times A Year

**LUNA Annual**

Editor: Ann F. Dietz

Annual Cumulative Bibliography

**ADVERTISING RATES:**

Full page \$8.00 Quarter page \$2.50

Half page 4.50 Eighth page 1.50

Classified Advertising: 2¢ per word

Half-tone copy \$4.00 additional

Rates are for camera-ready copy. Advertising in LUNA ANNUAL limited to bibliographic-oriented material. Please request special LUNA layout sheet for setting up copy. Ads requiring preparation should be submitted in advance for quota.

**SUBSCRIPTION RATES:**

**LUNA Monthly** — 25¢ per copy

\$3.00 per year via Third Class Mail

3.75 per year First Class Mail

4.75 per year outside North America via

First Class Mail

Airmail rates outside North America supplied

upon request

**LUNA'** — \$1.00 per year

**LUNA Annual** — \$1.00 per copy

Checks and Money Orders should be made payable to Franklin M. Dietz Jr.

**COPY SIZE (inside margin):**

Full page 6" X 9"

Half page 3" X 9" or 6" X 4½"

Quarter page 3" X 4½"

Eighth page 3" X 2½"

**DEADLINE FOR MATERIAL:**

First Friday of preceding month

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P.O. Box A215

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10 Marlborough Road

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**SUBSCRIPTION RATES via Air Mail through agent:**

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NOTES ON TRIESTE  
by James Blish

In July we spent a week in Trieste at the 7th International Science Fiction Film Festival, where I was one of two Americans on the five-man jury, the other being Roger Corman, producer of Poe films. We travelled with Ted Carnell and his wife, and met a number of old friends there, as well as new ones: Darko Suvin, Charlotte Franke, Walter Ernsting; and signed up for Heidelberg.

The winner of the award for Best Feature, *The Last Man*, is additionally interesting in that it is the first feature ever made by its young producer-director Charles E. Bitsch, who obviously has a tremendous future. There was a plethora of last-man pictures; *You Remember Robinson*, winner for the Best Actor, was also one, and on the very last day there was rushed in a Hungarian entry, beautifully produced and at vast expense, loaded with sf hardware, but not very well thought out -- Corman called it "a radio play with sets," which sums it up very accurately. The director of this became a part of our party, and was so charming that it was painful to have to vote against him. All the same, of all the films we saw, I think this one is the one fans would like best, simply because of the marvellously elaborate gimmickry.

The Finnish film, *The Time of Roses* which had the best actress and was the only close competitor for best feature, was not a last-man picture. It takes place in what is supposed to be a Utopia and all too obviously is not, which the characters take absolutely for granted; there is not one minute of gosh-wow in it, the story instead being a highly sophisticated triangle between a historian-TV producer, a long-dead soubrette, and a living girl who resembles the dead one (whose life he is trying to reconstruct for a film). *The Last Man* is also a triangle, between the man himself (a very nasty article), his scatterbrained wife, and a slightly older girl (played by Bitsch's wife) who is the most competent of the three but is also fighting off what seems to be a streak of Lesbianism. The chief other live characters in the picture are hordes of rats, and we heard from Charles marvelous anecdotes about the problems these presented. Voting for it presented a slight moral struggle to Roger Corman, who several years ago produced a film with an almost identical plot, and there was a while during the sitting of the jury when the Finnish film looked like the winner. I think what told against it in the end (though nobody said so) was that it is in black-and-white.

One of the films shown was an Italian production of Fred Pohl's *The Tunnel Under the World*. Even with a very good recall of the story (owing to the fact that Atheling dissected it) I found the film impossible to follow, and the audience that didn't know the story was even more baffled. A recent letter from Fred tells me that he rather expected such an outcome.

Technically, the best feature was a French entry called *Mister Freedom*, a savage attack upon the producer's view of the American far right. Although it is 100% live action, the action in question has all the violence, irrationality and arbitrariness of an animated cartoon, and the photography is gorgeous. Everyone on the jury, including both Americans, admired its polish and was sympathetic toward its politics, but we were also unanimous in the feeling that it too often used a sledge-hammer where a knife would have been better... Nevertheless it is

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## The International Scene

**ARGENTINA** This has been a momentous year for Argentine fandom. For the first time an overseas fan has arrived in Buenos Aires and met with local fan at a club meeting. The arrival of Dirk Schnee, one of the members of the Heicon bidding committee has been the event of the year.

A new book on science fiction is just out. Eduardo Goligorsky and Dr. Marie Langer have collaborated to produce *Ciencia-ficcion realidad y psicoanalisis* (Science Fiction: Reality and Psychoanalysis) in which Goligorsky gives his own idea of modern sf while the Good Doctor analyzes fans and writers by her most esoteric methods. The Goligorsky half contains an invaluable checklist of books -- most of them in Spanish as well as several Argentine anthologies.

Ediciones Dalsa is about to start a new sf series which will be, according to Mr. Miguel Angel Gomez Sanjaume, the most complete and up to date ever attempted in the Spanish language. He intends to bring out at least 10 titles before the end of the year which will include books by Bradbury, Asimov, Simak, Brunner, Anderson, Ballard, Wyndham, Pohl, and the like. Next year there will be a separate series which will include the Hugo winners from the first to the last, both novels and short stories. The books will have colorful covers and will contain over 180 pages. Two titles a month will be brought out if all goes well.

The speech given by Pablo A. J. Capanna, the author of the first critical work on sf ever published in Argentina, on the meaning of sf at the monthly meeting of the Buenos Aires Rotary Club was an extraordinary success. He spoke about Jules Verne's anticipatory books, *From Earth to the Moon* and *Round the Moon* and mentioned some others of his prophetic works; but his lecture was mainly a detailed and well laid out history of fantastic literature from its beginning to modern sf. At the end of his lecture there was a short panel discussion in which a literary critic, an sf writer, an sf publisher and an sf fan (myself) gave their opinion of the recent Apollo 11 flight as well as their opinion of Jules Verne as a prophet of technological events.

--Hector Pessina

**ENGLAND** Three days before Jonathan Cape published *The Andromeda Strain* by Michael Crichton, *The London Evening Standard* started serializing the book. The serial started on September 22 and runs for two weeks.

A new sf television series started on BBC recently. It stars Jon Finch as a member of a 'Galactic United Nations' who is trying to stop the 'Centaurans' from taking over the planet Earth. He is ably assisted in his quest by Mary, a doctor he met in the first episode, and played by Sarah Brackett. The dastardly Centaurans have used some ingenious methods to remove the Earth's inhabitants so that they can take over when their own planet disintegrates. These plots have included the use of: tiny transistor radios which contain some fiendish device, a culture of bacteria that will melt the polar caps, and a hallucinogenic drug by which they hoped to make Simon King, our hero, commit murder and therefore be removed by the police and taken out of the Centaurans' way. One other plot involved the starting of World War 3. The series is produced on the same lines as *Star Trek*, with different writers for each episode, and several directors are each producing a number of the episodes. The series is titled *Counter Strike*, and is of very high quality, although there isn't much science. It's largely a staid version of *The Avengers*.

Also currently running on BBC TV is a series of *Star Trek* episodes, apparently chosen from the entire series that was shown in America. The

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PERRY RHODAN  
by Walter Ernsting

I am sure this German serial, published by Ace in the USA, edited by Forrest J Ackerman and translated by Wendy Ackerman, will not have the success we all wish it had. Not in the circles of sf fans, that is. What "normal people" will say still remains a secret. It is for certain that not everyone likes the so called "New Wave," if it exists. Some like the old kind of adventure in space and time, without sophistical remarks, but with a hard grip on reality. On a reality, by the way, the authors create. And they do.

It was a mistake to start the serial in the U.S. as we did ten years ago in Germany. We should have started with a later number rather than with number one of the German edition. But now we must wait and see.

Why *Perry Rhodan*? you may ask. Why such a thing as a modern Lenzman serial? The answer is easy: not everyone in Europe knows all the American or British authors of, let's say, the last twenty or thirty years. The non-fans never heard the names, never read the fantastic stories of the future in space and on Earth. We wanted them to know about this potential future. So we created this serial, which contains all the problems ever written of in science fiction, packed them in one story, added our own opinions and plots, found new aspects -- and invented a new kind of cooperation between five or six authors. This coordination was important because we did not want to fail like *Captain Future* did. And we didn't.

*Perry Rhodan* became a success, not only in Germany, but also in Switzerland, Austria, France and the Netherlands. More European countries will follow. And now also America.

Perhaps you will get the idea: some is old stuff, as you may call it, but it is presented to the reader as one piece of future history, and not only the future history. The past is involved too, the origin of mankind, the origin of the universe. But mainly we wanted to entertain; and we wanted to entertain not only fans, but also potential readers of science fiction. In Germany thousands of people found their way to sf after starting with *Perry Rhodan*. Who says our work was useless?

You may never forget, how you started to read science fiction.

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DERLETH ILL August Derleth, author, editor, and publisher of Arkham House books is reported out of danger finally after his heart stopped during the last of a series of comparatively minor operations. He is currently expected to leave the hospital about the end of October after a stay of more than a month. During some three weeks of this time he was under intensive care with the doctors holding out little hope of his survival.

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INTERNATIONAL SCENE *Continued from Page 4*

series started in July after the serial *Dr. Who* finished a seven year run. A new series of *Dr. Who* is being prepared for when *Star Trek* comes off in January of 1970. It will be starring a new Dr. Who, Jon Pertwee, who up until now has been famous for his talents as a comedian. He will be playing the Doctor as a straight role.

--Gerald Bishop

THE ILLUSTRATED FAN: A DAY WITH RAY BRADBURY  
Being an Appreciation and Semi-interview Conducted by the Author  
Greg Bear, David Clark and John Pound

There is no science fiction author by the name of Mr. Bradbury -- leastways, none with the first name of Ray. There is, however, a Ray Bradbury, known to practically everyone as Ray; but contrary to popular opinion he is not forty-nine years old. He is a very wise, very accomplished fourteen. He will, hopefully, never get any older, never lose the spirit which makes him what he is.

His office, in an aged but well-preserved building on Wilshire Ave. in Los Angeles, is compact and organized in a chaotic manner typical of people concerned only with convenience and utility. His desk is impeccable but the walls aren't. They're covered with paintings, illustrations, and a fascinating array of items ranging from cover paintings for his books to a Christmas card from Hannes Bok. Look at those walls too long and they come alive, like the skin of the Illustrated Man, to tell stories...

Showing us around is a casually-dressed (suede jacket, pinstripe pants) author of confusing age, looking like he might be thirty-five, talking like a contemporary, radiating energy in all directions. He is a generator of enthusiasm.

"Here's the cover to *Something Wicked This Way Comes*," he says, showing an eerie painting in pink, red and blue.

"Who did these paintings?" I ask, pointing to the various covers from the Bantam editions of his books.

"I don't remember, really," he answers, investigating the back of the *Something Wicked* illustration. "They covered up his name when they framed these things. But they are nice, aren't they?"

Along one wall is a full bookcase, its top rack filled with large art books, including a gold-jacket edition of Salvador Dali's paintings and a hardbound of *Picasso's Picassos*. There is a filing cabinet, several other bookshelves, and -- last but certainly not least -- a bicycle. "I use it for transportation when I want to go somewhere around here," he explains.

Ray doesn't drive, doesn't like to fly, and would infinitely prefer bicycling or walking to any other form of transportation, with the possible exception of trains. He later told us of a bus trip across the country, with New York and the publishing offices his destination. He rode the bus miserably for the better part of the journey, then had the inspiration to switch to a train. The relief was enormous. (He didn't realize it at the time, but on that trip he was to sell *The Martian Chronicles* as well as *The Illustrated Man*.)

We left the building, heading out to find a place to eat lunch. After a short walk we came upon Frescati's, wandered in, and found a table in the lunch-time crowd. After ordering, he told us of his eating habits in his younger days. "I didn't eat like a human being until I was twenty-five," he said. "I virtually subsisted off hamburgers, malts and apricot pie... I'd never eaten a steak. When I was twenty-five I made a visit to Mexico and ordered a hamburger in a little restaurant. But they brought me a steak. I looked at it, it looked at me, and I decided to try it... and I ate my first steak." He must have liked it,

for he later expressed his appreciation of Mexican beef.

We talked about many things, not always keeping within the bounds of science fiction and literature. In discussing the latest motion picture adaptation of his works, *The Illustrated Man*, we learned he had mixed emotions about the picture. He would, he explained, have preferred a little less profanity. "It wasn't in my stories, it wasn't necessary. Someday I'd like to get a print of the film and edit it just right, make it a little more like what I wanted it to be."

Walt Disney's *Fantasia* is one of his favorite films. Telling of how he sold newspapers as a teenager, he said he waited for the premiere of the film with an almost obsessive dedication. "I was afraid I'd get hit by a car and not be able to see it. I was extra careful just to live long enough to make it to the theater." He did live to see it, and when the film was over he left the theater in a daze. "Parts of it are dated," he said, "but most of it is just as wonderful as when I first saw it. No one has ever really surpassed Disney's animation, not even *Yellow Submarine*."

2001 inevitably crept into the conversation, and Ray enthused that it was the most visually gorgeous science fiction film ever made. "I didn't like the two zombies that tripped through the middle third of the picture, though."

Forrest Ackerman and Ray grew up together in LA, along with veteran special-effects-man and animator Ray Harryhausen, and our talk drifted in these directions. "Forry's house is just great, isn't it?" he said, smiling broadly. "I say I'm going to spend just half an hour there, and three hours later I find myself going out the front door." The Ackermansion has to be one of the world's foremost wonders to sf fans, and having just spent the previous Sunday visiting it, we agreed heartily.

Harryhausen has a fan contingent all his own. Ray B., whose story "The Foghorn" was brought to life in a belated way in *The Beast From Twenty Thousand Fathoms*, is one such fan. The special process of three-dimensional animation, using flexible models, was a subsequent topic. In Carlsbad, California, film-maker Bill Stromberg is putting the finishing touches on the animation sequences of his film version of Ray's "A Sound of Thunder," with the help of Phil Tippett. The film has been worked on for at least two years now. "They should all have medals struck in their image," Ray said, referring to their persistent work in the face of numerous obstacles. Phil is currently doing sculptures on commission for Forry -- so the southwestern fan scene winds together nicely.

Leaving Frescati's (where Ray very kindly picked up the check on our meal, saying, "When you fellows get rich, you can buy me lunch") we drove through LA traffic to view several interesting sights. Ray pointed out a large billboard advertising *The Illustrated Man*, and told of his disappointment in the upcoming film *The Picasso Summer*.

"I've had my name taken off the credits," he said. The producers had switched scripts, changing from Bradbury's original to another, and the first director for the feature had done an excellent job of messing things up. He had sold *Something Wicked This Way Comes* to United Artists the day before, and was re-working the screenplay for them. Hopefully, UA will stick to his treatment and avoid the past mistakes other studios have made in dealing with Ray's works.

We drove past the office of Stan Freberg, a master of avant garde advertising for television, former comedian and writer for *Mad* magazine. Ray filled in the details on a Sunsweet Prunes commercial he will be appearing in under Freberg's direction (*Careers Today*, March '69). Ray will appear (and at this date, probably has appeared) in a futuristic setting as a face on a television screen, countering a commentator's statement that he predicted the prune. He'll portray himself, of course. "Stan also had plans to have me appear in a Western Airlines commercial," he added. "I'd be shown getting into a Western plane, and as the plane takes off the camera would show a huge decal of a train engine pasted on the underside. Then a voice would say, 'Even Ray Bradbury trusts Western Airlines!'" Ray had just recently abdicated his non-flying status (challenged by Isaac Asimov, and commented upon in the psychology section of *Time's* Medicine feature) by following the grey whales up the California coast in a Goodyear blimp.

"It was a beautiful montage of shapes and forms," he said. "We cut our engines and just drifted down over a basking grey whale, and there was the whale in the water and the whale in the air above it, and the shadow of the blimp surrounded the whale perfectly. Just marvelous." He may trust blimps, but Ray still dislikes heavier-than-air-craft. On jets: "They're just too heavy. They can't possibly stay in the air. On a blimp you can cut off the engines and still float along, but in a jet, once the engines quit, whoosh!"

Passing by Jay Ward enterprises, with its enormous statue of Bullwinkle J. Moose and Rocky, the flying squirrel, we mutually enthused over the many cartoon masterpieces that have come from those studios. "Dudley Doright, Bullwinkle, they're all great." Pointing to a towering ultra-modern building just a few blocks away, he informed us that animator-director Chuck Jones has his animation studios on the top floor.

"Chuck is still working on *The Phantom Tollbooth*, but when he's through with that we're going to start work on *The Halloween Tree*." *The Halloween Tree*, an animated cartoon tracing the history of Halloween and inspired by a Bradbury painting, was mentioned in a Bradbury-Jones interview in *Psychology Today*, April '68. "Every so often, whenever I visit Chuck, I'll take seven or eight of the best Bugs Bunny home and we'll all gather around and play them over and over again. And the Road Runner, too."

Later, in another context, Ray expressed one of his basic philosophies. "For example," he began, "I have a projector at home, but I've never bought a screen. I keep saying I will, but who knows? I may never get around to it. You can't spend your life looking for completion, otherwise you'd be doing nothing but looking for screens. A wall is just as handy."

Ray is married and has four daughters. He's recently returned from a trip with his entire family through Europe. Though he's a fairly regular attendee of the science fiction conventions, he didn't make it to either the Westercon or the St.Louiscon. He was touring the continent, and during the moon landing made it to BBC to deliver an interview in London, broadcast here over CBS.

At the end of our visit, we dropped Ray off in Hollywood and last saw him heading off in the general direction of Collector's Books. To autograph books? Possibly...

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**PLANETARIUM FACELIFTING** The Hayden Planetarium of the American Museum of Natural History reopened its doors to the public on October 3, after being closed for a month for installation of major improvements. The improvements, including a new Zeiss projector, were accompanied by the official opening of three new exhibits. They are "The New Astronomia" a history of astronomy for the past 500 years, "Six Men Who Changed the Universe" sculptures by Helmut Wimmer, and 43 Space-age Paintings by Craig Kavares of Grumman Aerospace Corporation. The latter exhibit, which would probably be of the most interest to fans, includes paintings of the moon flight, lunar bases, space stations, etc.

**MOON MAP WANTED** J.B. Post is looking for a copy, not the original, of the map of the other side of the moon from the Captain Future stories. He's not sure whether it appeared in *Captain Future* or in one of the other magazines where Captain Future appeared. Anyone with information should write to him at: Map Collection, The Free Library of Philadelphia Logan Square, Philadelphia, Pa. 19103.

**TOKON 5** The 9th National Japanese Science Fiction Convention and International Science Fiction Symposium will be held during the week of August 28-September 3 in Tokyo and Osaka. The National Convention will open the week of festivities in Tokyo, followed by the Symposium which will begin in Tokyo and then move its sessions to Osaka. Some 20 authors from Europe, the USSR, the United Kingdom, and the USA will be invited to participate. The World's Fair, Expo 70, in Osaka will be included in the itinerary. Supporting memberships are now being accepted for Tokon for \$1.50 in the U.S. from Frank & Ann Dietz, 655 Orchard St., Oradell, N.J. 07649.

**FAN POLITICS** Portland, Oregon's Society of Strangers is the sponsor of the Oregon Conservative Party, a newly formed political party. What started as a rap session grew into reality as area fans found out the uses their talents could be put to in the political field. Mike Zaharakis, temporary chairman, says "The Conservative Party is anti-violence and that includes war -- any war. We're concerned with problems that need answers." The party's prime objectives are: elimination of the draft, the establishment of a truly responsive government, safety for the citizen in his own community, better education on all levels, and the abolition of the current Democratic-Republican two-party illusion. Response has been favorable in Portland and plans have already been made for organization of Campus Conservative clubs at two high schools and Portland State University.

**NEW FROM BOKANALIA** A noteworthy addition to reprints of the late Hannes Bok's works has just been published by Bokanalia Foundation. This is a set of four reproductions of the Famous Powers Series of lithographs originally produced in the 1940's and long unavailable. The set is available for \$5.00 postpaid from Bokanalia Memorial Foundation, Emil Petaja, Chairman, P.O. Box 14126, San Francisco, Calif. 94114.

**ASIMOV REPLIES** Sorry Joe Schaumburger didn't like *Opus 100* better than he did but there, now, you can't please everybody. Sometimes you can't please anybody. In any case, he was right to warn sf readers; for it was not written with sf readers in mind. In fact, it wasn't written with anybody in mind -- it is a pure curiosity for anyone who happens to be curious about me, that's all.

## Coming Events

### November

- 1 NEOSFS MEETING at home of member. For info: Bill Mallardi, P.O. Box 368, Akron, Ohio 44309
- 2 ALBUQUERQUE SF SOCIETY MEETING at Los Ranchos Village Hall, 920 Green Valley Rd, N.W., Albuquerque. For info: Bob Vardeman, P. O. Box 11352, Albuquerque, N.M. 87112
- 2 ESFA MEETING at YM-YWCA, 600 Broad St, Newark, N.J., at 3pm
- 2 HOUSTON SF SOCIETY MEETING at home of member. For info: Beth Halphen, 2521 Westgate, Houston Tex. 77019
- 4 FANATICS MEETING at home of member. For info: Quinn Yarbro 369 Colusa, Berkeley, Calif.
- 5 ProFanEsts MEETING at home of member. For info: Greg Bear, 5787 College Ave, Apt. 37, San Diego, Ca. 92120 (ph:286-4736)
- 7 WSFA MEETING at home of Alexis Gilliland, 2126 Pennsylvania Ave NW, Washington, D.C. 20032, at 8pm
- 7 LITTLE MEN MEETING at home of member at 8pm. For info: Alva Rogers, 5967 Greenridge Rd, Castro Valley, Calif.
- 7 FISTFA MEETING at home of Sandy Meschkow, 47-28 45th St, Woodside, Queens, N.Y. 11377 at 8pm (ph:212-784-5647)
- 8 BALTIMORE SCIENCE FANTASY GROUP MEETING at home of member. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207 (ph:301-367-0605)
- 8 LUNARIAN MEETING at home of John Boardman, 234 E. 19th St, Brooklyn, N.Y. 11226 at 8pm. Guests of members and out of town fans.
- 8 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 3953 St. Johns Terr, Cincinnati, Ohio 45236
- 8 MINN-STF MEETING at home of Walter Schwartz, 4138 Wentworth Ave S, Minneapolis, Minn. 55409
- 9 NESFA MEETING at home of member
- 14 NAMELESS ONES MEETING at home of member at 8:30pm. For info: Wally Weber, Box 267, 507 3rd Ave, Seattle, Wash. 98104
- 14 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Calif.
- 14 PSFS MEETING at Central YMCA, 15th & Arch Sts, Philadelphia, at 8pm. Author will speak. All Philcon attendees welcome.
- 14-16 PHILCON at the Warwick Hotel 1701 Locust St, Philadelphia. Principal speaker: Anne McCaffrey. For info: Ron Stoloff, 3112 W. Huntingdon St, Philadelphia, Pa. 19132.
- 15 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave, Chicago, Ill. 60626, at 8pm
- 15 DaSFS MEETING at home of member For info: Tom Reamy, Box 523, Richardson, Tex. 75080
- 15 DASFA MEETING at Columbia Savings & Loan Assoc, W. Colfax & Wadsworth, Lakewood, Colo. at 7:30pm
- 16 HOUSTON SF SOCIETY, see Nov.2
- 16 MISFITS MEETING at home of member. For info: Howard Devore, 4705 Weddel St, Dearborn Hgts, Mich. 48125, at 3pm (ph: L05-4157)
- 18 FANATICS MEETING at home of Quinn Yarbro, 369 Colusa, Berkeley, Calif. 94707 at 7:30pm
- 19 ProFanEsts MEETING, see Nov.5
- 21 WSFA MEETING, see Nov.7
- 21 LITTLE MEN MEETING, see Nov.7
- 21 FISTFA MEETING, see Nov.7
- 22 BALTIMORE SF GROUP, see Nov.8
- 22 CINCINNATI FANTASY GROUP MEETING, see Nov.8
- 22 MINN-STF MEETING, see Nov.8
- 23 NESFA MEETING, see Nov.9
- 28 VALSFA MEETING, see Nov.14
- 29 OMICRON CETI 3 MEETING at home of member at 8:30pm. For info: Joe Isenstadt, 821 N. Hamilton Ave, Lindenhurst, N.Y. (ph:516-TU8-8327)

**30 OSFA MEETING** at Museum of Science & Nat. Hist, Oak Knoll Pk at Big Bend & Clayton Rds, St. Louis, at 2pm. For info: Ray Fisher, 4404 Forest Park, St. Louis, Mo. 63108

**30 OSFiC MEETING** in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada

## December

**27 TOLKIEN SOCIETY MEETING**, sponsored by F&SF Society of Columbia Univ, on Columbia Univ. campus. For info: Eli Cohen, 601-2 Furnald, Columbia University, New York, N.Y. 10027

## March 1970

**27-29 BOSKONE** at the Statler Hilton Hotel in Boston

**27-29 SFCON 70** at the Hilton Inn, San Francisco. For info: Quinn Yarbro, 369 Colusa #5, Berkeley Calif. 94707

## April

**3-5 MINICON 3** at the Andrews Hotel Minneapolis. For info: Jim Young, 1948 Ulysses St.NE, Minneapolis, Minn. 55418

**10-12 LUNACON/EASTERCON** at the Hotel McAlpin, Herald Sq., N.Y. GoH: Larry Shaw. Adv. reg: \$2 to Devra Langsam, 250 Crown St, Brooklyn, N.Y. 11225

## MEETINGS HELD EVERY WEEK:

**LASFS:** Thurs at Palms Playground Recreation Center, 2950 Overland Ave, W. Los Angeles, at 8 pm. (ph:838-3838)

**MSU FANTASY & SCIENCE FICTION SOCIETY:** Fri at 8pm in lower lounge of South Hubbard Hall, on Michigan State Univ. campus. For info: Tracie Brown, 151 Mason, MSU, E. Lansing, Mich. 48823 (ph:337-9921)

**NOSFA:** Sat at homes of various members at 7pm. For info: John Guidry, 5 Finch St, New Orleans La. 70124 (ph:282-0443)

## PORTLAND SOCIETY OF STRANGERS:

Sat at 7:30pm at home of Mike Zaharakis, 1326 SE 15, Portland, Ore. (ph:232-8408)

**TERMINAL BEACH CLUB:** Thurs at State Univ. of New York at Binghamton. For info: Joni Rapkin, 67 Albert St, Johnson City, N.Y. 13790

## UNIVERSITY OF CHICAGO SF SOCIETY:

Tues at 7:30pm. For info: Mike Bradley, 5400 Harper, Apt.1204, Chicago, Ill. (ph:312-324-3565)

## WESTERN PENNSYLVANIA SF ASSOC:

Sun at 2pm. For info: Peter Hays, 1421 Wightman, Pittsburgh Pa. 15217 (ph:421-6560)

Information supplied in this list is the latest available to us, including all changes received prior to closing date.

## Coming Attractions

GALAXY -- November

### Serials

DOWNDOWN TO THE EARTH by Robert Silverberg

DUNE MESSIAH by Frank Herbert

### Novelette

THE DIRTY OLD MEN OF MAXSEC by Phyllis Gotlieb

### Short Stories

PENNIES OFF A DEADMAN'S EYES by Harlan Ellison

BROKE AND HUNGRY, NO PLACE TO GO by Ron Goulart

DEAD END by Norman Spinrad

### Fact Feature

HOW TO KIDNAP A MOON by Robert S Richardson

Cover by JACK GAUGHAN, suggested by "Downward to the Earth"

IF -- December

### Serial

SEEDS OF GONYL by Keith Laumer

### Novelette

ANCIENT, MY ENEMY by Gordon R. Dickson

### Short Stories

NOW NO ONE WAITS by Neil Shapiro

WHAT TIME WAS THAT?" by Barry Malzberg

HEROES DIE BUT ONCE by Norman Spinrad

*Continued on Page 32*

# S F and the Cinema

by Ken Beale

## SF FILM SERIES AT THE MUSEUM OF MODERN ART

New York's prestigious Museum of Modern Art has just concluded a two-month long sf film series. Beginning on July 28 with DESTINATION MOON (United Artists, 1950), the showings ended on September 23 with 2001: A SPACE ODYSSEY (MGM, 1968). A total of 54 feature-length pictures were scheduled, plus 11 shorter works. However, a few had to be cancelled due to unavailability. The features, beside the two above, were as follows:

FLASH GORDON (Universal, 1936) The complete serial  
VOYAGE TO THE END OF THE UNIVERSE (Czechoslovakia, 1963)  
FIRST MEN IN THE MOON (Columbia, 1964)  
ROCKETSHIP X-M (Lippert, 1950)  
THE TIME MACHINE (MGM, 1960)  
DR. JEKYLL AND MR. HYDE (Paramount, 1932) A very rare film  
THE INVISIBLE MAN (Universal, 1933)  
CREATURE WITH THE ATOM BRAIN (Columbia, 1955)  
X, THE MAN WITH THE X-RAY EYES (American-International, 1963)  
THE FLY (20th Century-Fox, 1958)  
THE INCREDIBLE SHRINKING MAN (Universal, 1957)  
CRACK IN THE WORLD (Paramount, 1965)  
FIEND WITHOUT A FACE (Britain, 1958)  
THE DAY THE EARTH CAUGHT FIRE (British Lion, 1961)  
PANIC IN THE YEAR ZERO (AIP, 1962)  
THE WORLD, THE FLESH, AND THE DEVIL (MGM, 1959)  
FIVE (Columbia, 1951)  
FORBIDDEN PLANET (MGM, 1956)  
CONQUEST OF SPACE (Paramount, 1955)  
PLANET OF THE APES (Fox, 1968)  
THINGS TO COME (Britain, 1936)  
TRANSATLANTIC TUNNEL (Gaumont-British, 1935) Another rarity  
OMICRON (Italy, 1963) Never shown before in the U.S: rarest film in the series  
THE TENTH VICTIM (Italy, 1965)  
SECONDS (Paramount, 1966)  
FAHRENHEIT 451 (Britain, 1966)  
FANTASTIC VOYAGE (Fox, 1966)  
BEYOND THE TIME BARRIER (AIP, 1960)  
THE DAY THE EARTH STOOD STILL (Fox, 1951)  
WAR OF THE WORLDS (Paramount, 1953)  
THE BLOB (Paramount, 1958)  
THE CREEPING UNKNOWN (Britain, 1956)  
THE H-MAN (Japan, 1959)  
THIS ISLAND EARTH (Universal, 1955)  
FIVE MILLION YEARS TO EARTH (Britain, 1967)  
IT CAME FROM OUTER SPACE (Universal, 1953)  
THE THING (RKO, 1951)  
THE REVENGE OF FRANKENSTEIN (Britain, 1958)  
ATRAGON (Japan, 1964)  
EARTH VS. THE FLYING SAUCERS (Columbia, 1956)  
THE 4-D MAN (Universal, 1959)

THEM! (Warners, 1954)  
WHEN WORLDS COLLIDE (Paramount, 1951)  
THESE ARE THE DAMNED (Britain, 1961)  
INVASION OF THE BODY SNATCHERS (Allied Artists, 1956)  
METROPOLIS (Germany, 1926) The classic silent film  
THE GIRL IN THE MOON (Germany, 1929) Another, much rarer silent also by Fritz Lang  
VILLAGE OF THE DAMNED (Britain, 1960)  
ALPHAVILLE (France, 1965)  
CREATION OF THE HUMANOIDS (Independent, 1963) An obscure U.S. film which remained little known: it wasn't obtainable  
PLANET OF THE VAMPIRES (Italy, 1965)  
ROBINSON CRUSOE ON MARS (Paramount 1964)

On the whole, this is a pretty uneven selection, at best. It includes nearly all the big, spectacular sf movies made here in the 50's and 60's, regardless of individual quality. Most of these, however, have had pretty extensive exposure. Missing are the smaller less well known items, like Heinlein's second film, PROJECT MOON-BASE (Independent, 1954). Missing also are the much rarer European films, such as MAN OF THE FIRST CENTURY, a Czech film I wrote about several years ago in SF TIMES. Any of these would seem far more worthy of showing than tripe like THE BLOB and BEYOND THE TIME BARRIER. The period before 1950 was deliberately underemphasized. Adrienne Mancia, one of the two people who assembled the series, stated that this was because "the science-fiction film... began to develop as a continuous genre only at this later date." This is true, but early films are harder to see and often more interesting. It can be argued that a good series could be made up solely of the films the Museum omitted.

LWONG- 1961



In addition, several selections did not seem to belong in the series. There were too many horror films, some barely qualifying as sf. And *SECONDS* is not, in my opinion, a science fiction film. At a time when the genre is finally beginning to receive attention and respect, largely through films like *PLANET OF THE APES* and *2001*, it seems cruel to bring out the skeletons in the closet. Mistakes like *PANIC IN THE YEAR ZERO* should be left buried.

The shorter pieces included *LA JETEE* (The Pier, 1963), a very fine French short film about time travel; George Melies's famous pioneering effort, *TRIP TO THE MOON* (France, 1902); *THE CRAZY RAY* (France, 1923); *SINS OF THE FLESH-APOIDS* (1965) a hilarious home movie (or, if you prefer, "underground") spoof; episodes of *STAR TREK* (Mirror, Mirror, 1967) and *THE INVADERS* (Beachhead, 1967); and several experimental films.

#### REVIEWS IN BRIEF:

*THE VALLEY OF GWANGI* Warner Bros., 1969. Directed by James O'Connolly. Produced by Charles H. Schneer. Special effects by Ray Harryhausen. In Dynamation and color. 95 min. With James Franciscus (Tuck), Gila Golan (T. J.), Richard Carlson (Champ), Laurence Naismith (Prof. Bromley).

This diverting little thriller follows the lead of 1956's *The Beast of Hollow Mountain* and combines the western and monster genres. Evidently it was filmed in Spain, a country whose rugged scenery and low economy have made it popular recently with the producers of ersatz cowboy epics. The human cast is quite adequate, but the picture's real star is a ferocious Tyrannosaurus Rex. This creature, called "Gwangi", is one of Harryhausen's more successful creations. There is nothing in this movie to annoy or offend any-

# THE RITUAL



LUDWIG 1989

one. There is also nothing to give anyone a moment's food for thought. Perfect action entertainment.

*THE RITUAL* Sweden, 1969. Released by Janus Films. Directed and written by Ingmar Bergman. Black & white. 75 min. With Ingrid Thulin (Thea Winkelmann), Anders Ek (Sebastian Fischer), Gunnar Bjornstrand (Hans Winkelmann), Erik Hell (The Judge).

Bergman's newest film was originally made for Swedish TV. It deals with a troupe of actors, called up before a judge on an obscenity charge. The time is the present, the place Scandinavia. In a series of scenes, like acts in a play, they confront the judge and each other. Finally, in a truly horrific and spellbinding climax, they act out the ritual of the title, with the jurist as the sole audience. It is this final scene which qualifies the film as at least borderline fantasy. But fantasy or not, it is another masterpiece from one of the world's great film creators.

The film was shown at the recent New York Film Festival (Sept. 16-Oct. 2) and will, hopefully, soon be on view in theaters.

*THE DESERTER AND THE NOMADS* Czechoslovakia, 1968. Directed by Juro Jakubisko. Screenplay by Jakubisko, Ladislav Tazky, and Karol Sidon, from the novel by Tazky. Eastmancolor. 103 min. With Ferenc Gejza (Kalman) Helena Gorovova (Lila), Mikulas Ladizinsky (Martin), Jana Stehnova (The Girl), August Kuban (Death).

This is a very bizarre and not wholly successful film. It is divided into three episodes, with a common theme of war. The first part takes place during World War I; the second during World War II; naturally, the 3rd section -- the sf one -- is set in the future, during WW III.

The first two episodes are very good, especially the first, which has dazzlingly beautiful color photography. One character appears in both, apparently ageless, even though they take place years apart. In the third, he appears again, and says that he is Death, walking the earth in the guise of a man. (He is the only character left alive at the end of part 2). If this is so, the whole film can be classed as fantasy. But perhaps he is merely deluded, and the casting of the same actor in all the episodes merely a directorial trick.

The future episode, unhappily, is the weakest of the lot. It tells of an underground shelter, used as a hospital for the aged. A man and a young woman (a nurse) desert their posts and make their way to the surface. There they encounter the post-atomic devastation familiar to every reader of sf, though perhaps not to every moviemaker. Eventually, the story limps to its downbeat conclusion. The theme is treated quite unimaginatively. The director, so at home in the past, seems unsure of himself in the future. The Czechs have given us several good sf and fantasy films in recent years. It is a pity this one can't be added to the roster. It was seen at the New York Film Festival.

The Festival revived Jean Renoir's *Picnic on the Grass* (France, 1959), borderline sf; and his *The Testament of Dr. Cordelier*, based on Dr. Jekyll and Mr. Hyde. It also revived the 1932 *Old Dark House* and the 1929 *Mysterious Island*. More on the latter two in next month's issue.

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## PAPER-BOUND SCIENCE FICTION

**SPACEWAY**—Back issues, numbers 1 through 8, published in the mid-'50s. 35 cents per copy; set \$2.50. Vol 4, Nos. 1, 2 and 3, 1969, 50 cents each. No. 3 currently on newsstands.

**FANTASY BOOK**—published by F.P.C.I. in the late forties and early fifties and sold mostly by subscription. Most of these rare issues can still be obtained. Stories by A. E. van Vogt, Robert Bloch, Cordwainer Smith, L. Ron Hubbard, Basil Wells and others. Numbers 1,3,4,5 available on newsprint at 35 cents each or all five for \$1.50. Numbers one and three on book paper, 50c each. Supply of numbers 2, 7 and 8 exhausted or nearly so.

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FILMS TO COME  
by Mike Deckinger

Director Robert Wise has signed Nelson Gidding to write the screenplay for Michael Crichton's bestseller *The Andromeda Strain*. It will be filmed for Universal under Robert Wise Productions late this year.

*Secret World* directed by Robert Freeman, written by Gerard Brach and Jackie Glass, starring Jacqueline Bisset and Gisselle Pascal is a new 94-minute color film made in France. The plot concerns a young boy who retreats in a personal world of fantasy until drawn out by a friend.

Scheduled for April 1970 release is *Beneath the Planet of the Apes*, produced by Mort Abrams, directed by Ted Post, starring Charlton Heston and James Franciscus. A sequel to the highly successful *Planet of the Apes*, pre-release stills are being withheld by the studio to heighten interest.

From France, *Je t'aime, je t'aime*, produced by Mag Bodard and directed by Alain Resnais (*Night and Fog*, *Hiroshima mon amour* and *Last Year at Marienbad*) is coming. The film stars Claude Rich and Olga Georges-Picot and is a romance about a man wandering through time when his time machine goes awry.

Another interesting French import, nearly completed is *Un soir, un train* produced by Mag Bodard and directed by Andre Devaux. Starring Anouk Aimee and Yves Montand this is a symbolic drama about a college professor who unwittingly assumes a role observing the passage of life while acting the Flemish legend of "Everyman."

William Rotsler has a new exploitation flick on the circuits titled *Hot Lead*, about a pair of escaped criminals hiding out in a fashionable California home inhabited by four lovely young girls. Absolute nudity is now the vogue, both on stage and screen, and Rotsler undresses his damsels countless times, to bolster the sagging, ineptly acted story that can easily be ignored. Sadism is also a popular feature of the exploitation market and there are some attempts at injecting it in this film, without too much success or plausibility. Rotsler's earlier full-length films included *The Girl With the Hungry Eyes* and *The Agony of Love*. He produced a photoed journal of *The Daughter of Fanny Hill* for *Knight Magazine*, and even appeared in a bit part in that film when one player failed to show up.

For those looking for science fiction or fantasies among the exploitation field, another good bet is Radley Metzger's *Camille 2000*, a futuristic look at the famous but archaic tear-jerker. Using foreign actors and cheap settings Metzger has produced a curious science fiction film which the critics deplored if they bothered to review it at all. Other titles available include *The Space Thing*, an unabashed Hollywood nudie with a corny science-fictional plot and some passable heavenly bodies; and the forthcoming *Juliette De Sade*. The latter is not to be confused with American-International's *De Sade* written by Richard Matheson who scripted most of Roger Corman's earlier Poe adaptions for American International. Keir Dullea plays the lead in *De Sade*, which gives him the questionable distinction of having played deranged men throughout most of his film career.

*Marooned*, a film about three astronauts unable to return to Earth following an extended space voyage, will be the premiere attraction at

the new Ziegfeld Theater in New York on December 17. Released by Columbia Pictures, *Marooned* is produced by M.J. Frankovich and directed by John Sturges, with Gregory Peck, Richard Crenna and David Janssen starring. The film will be a reserved seat attraction.

Rex Ingram died recently, at the age of 71. He was noted for his role of "De Lawd" in *Green Pastures*, but fantasy film fans will long remember him as the geni, in Alexander Korda's brilliant 1940 production *The Thief of Bagdad*. *The Thief of Bagdad* has been filmed three times, first as a silent film with Douglas Fairbanks, then the Korda version, and finally in 1962 as a colorful but lethargic Joseph E. Levine production with Steve Reeves. The Korda film was unquestionably the best, and besides Ingram's magnificent performance, featured Sabu and Conrad Veidt also deceased.

Older fans may recall Rog Ebert, who was reasonably active in fandom in the mid and late 50's and early 60's. Ten years ago Rog did a series of book reviews for my fanzine *Hocus* and in 1960 he began publishing his own fanzine *Stymie*, which, regrettably, lasted two issues. Rog was always literate, witty and perceptive. It was no surprise to me when he was appointed as the major film reviewer for a leading Chicago newspaper three years ago. Now Rog is going from film reviewer to film writer. Producer Russ Meyer has hired Rog to script his new film *Beyond the Valley of the Dolls*, a sequel to the wretched *Valley of the Dolls*. Rog is now on a leave of absence for the scripting job. Meyer began the trend in nudie films with his now tame *The Immoral Mr. Teas*, and followed that up with *Lorna*, *Vixen* and numerous others, many of which featured his wife Eve, a stunning blonde with impressive dimensions. *Beyond the Valley of the Dolls* is his first "respectable" film, aimed for anything other than the stag trade.

Richard Matheson is preparing a script for a new film titled *Slaughter*. This sounds like an appropriate follow-up to *De Sade*.

Michael Butler, who produced the fabulously successful *Hair* on Broadway, is planning an adaptation of Tarzan. He has purchased three theaters, in three different cities, and he'll install a swimming pool in each for Tarzan.

*Frankenstein Must Be Destroyed*, starring Peter Cushing and Veronica Carlson arrives shortly. This picture is produced by Tony Nelson Keys and directed by Terence Fischer. On the same bill will be *When Dinosaurs Ruled the Earth* produced by Aida Young and directed by Val Guest. Victoria Vetri is the star.

Nearing completion is *Moon Aero Two*, a drama about life on the moon in 2021. James Olsen, Catherine Von Schell and Warren Mitchell star. The producer is Michael Carreras and the director Roy Ward Baker.

Joan Crawford fans will find her next in *Trog*, a fantasy about the discovery of a primitive cave man and the havoc he unleashes. Her co-star is Michael Gough (*Horrors of the Black Museum*, *Black Zoo*) in this thriller directed by Freddie Francis and produced by Herman Cohen.



## New Books

### HARDCOVERS

- Barker, Carol THE BOY AND THE LION ON THE WALL (Juv fty) Watts Aug. \$4.95, lib. \$3.30
- Barsotti, Charles A GIRL NEEDS A LITTLE ACTION (borderline fty) Harper, Oct. \$3.95
- Baum, L. Frank THE WIZARD OF OZ Childrens Press, Oct. \$4.50
- Bloch, Marie Halun, Tr. IVANKO AND THE DRAGON; An old Ukrainian Tale (juv) Atheneum, Sept. \$4.95
- Bomans, Godfried THE WILY WIZARD AND THE WICKED WITCH and other Weird Stories (juv, tr) Watts, Oct. \$4.95
- Bova, Ben THE DUELING MACHINE (juv) Holt, Sept. \$4.50
- Bulla, Clyde Robert THE MOON SINGER (juv fty) T.Y. Crowell, Oct. \$3.95
- Calhoun, Mary THE PIXY AND THE LAZY HOUSEWIFE (juv fty) Morrow March. \$3.50
- Carroll, Lewis ALICE IN WONDERLAND and THROUGH THE LOOKINGGLASS. Childrens Press, Oct. \$4.50
- Chesnutt, Charles W. THE CONJURE WOMAN (fty repr) Univ. of Mich. Press, Sept. \$4.95
- Collodi, C. THE ADVENTURES OF PINOCCHIO (reissue) Macmillan, Aug. \$9.95
- Corbett, Scott THE HAIRY HORROR TRICK (juv) Little Brown, Fall. \$3.50
- Corvo, Frederick HADRIAN THE SEVENTH (repr) Peter Smith. \$4.50
- Donoghue, Denis JONATHAN SWIFT; a Critical Introduction. Cambridge U.P., Sept. \$7.50
- Ezra, I.B., comp. FAIRYTALES AND FANTASIES. A. S. Barnes, Aug. \$4.95
- Fisher, Steve SAXON'S GHOST (Supernatural) Sherbourne, Oct. \$4.95
- Freeman, Don TILLY WITCH (juv) Viking, Sept. \$3.95
- Gould, Charles MYTHICAL MONSTERS (repr of 1886 ed) Singing Tree. \$12.50
- Hamilton, Virginia THE TIME-AGO

- TALES OF JAHDU (juv fty) Macmillan, Sept. \$4.50
- Hanrahan, Jack & Phil Hahn BEASTLY RHYMES (juv, repr) Grosset. \$1.95
- Harrison, Harry, ed. WORLDS OF WONDER; 16 Tales of Science Fiction (juv) Doubleday, Fall. \$4.50
- Hearn, Lafcadio KWAIDAN; Stories and Studies of Strange Things (repr) Peter Smith. \$3.50
- Hesse, Herman THE GLASS BEAD GAME (Magister Ludi) (repr, tr. orig: Das Glasperlenspiel) Holt, Oct. \$7.95
- Hoffmann, E.T.A. THE NUTCRACKER (juv, repr, tr) Watts, Feb. \$4.95
- SELECTED WRITINGS. 2v. Univ. of Chicago Press, Oct. \$17.50
- Hurt, Freda BENNY AND THE DOLPHIN (juv fty, repr) Roy, Jan. \$3.50
- Iden, Carol SIDNEY'S GHOST (juv) World, Fall. \$3.95
- Jakes, John SECRETS OF STARDEEP (juv) Westminster, Oct. \$3.95
- Kirn, Ann THE PEACOCK AND THE CROW (juv fty) Four Winds, Sept. \$3.95
- Knebel, Fletcher TRESPASS (borderline) Doubleday, Oct. \$6.95
- Laumer, Keith THE LONG TWILIGHT (YA) Putnam, Oct. \$4.95
- Lunn, Janet TWIN SPELL (juv supernatural, orig: Double Spell) Harper, Oct. \$3.95
- McHale, John THE FUTURE OF THE FUTURE. Braziller, Aug. \$7.95
- MacKellar, William THE SMALLEST MONSTER IN THE WORLD (juv fty) McKay, Oct. \$3.95
- Mahy, Margaret THE DRAGON OF AN ORDINARY FAMILY (juv fty) Watts Sept. \$4.95
- MRS. DISCOMBOBULOUS (juv fty) Watts, Sept. \$4.95
- PILLYCOCK'S SHOP (juv fty) Watts Sept. \$4.95
- THE PROCESSION (juv fty) Watts, Sept. \$4.95
- Maxwell, John C. THE WORLD MAKERS (repr) Arcadia, Sept. \$3.50
- Mendoza, George A BEASTLY ALPHA-

- BET. Grosset. \$3.95  
 HERMAN'S HAT (borderline juv fty) Doubleday. \$4.50  
 Nolan, William F., ed. A WILDERNESS OF STARS. Sherbourne, Oct. \$5.95  
 Norton, Andre POSTMARKED THE STARS (juv) Harcourt, Oct. \$4.50  
 Oboler, Arch HOUSE ON FIRE (supernatural) Bartholomew, distr. by Delacorte, Oct. \$5.95  
 Ormondroyd, Edward BRODERICK (juv fty) Parnassus, Sept. \$3.50  
 Palmer, Geoffrey and Noel Lloyd STARLIGHT AND SPELLS (coll, juv) Roy. \$4.75  
 Platt, Kin MYSTERY OF THE WITCH WHO WOULDN'T (YA, borderline fty) Chilton, Sept. \$4.95  
 Schatz, Letta NEVER-EMPTY (juv fty) Follett. \$3.95  
 Sciortino, Joseph & Anthony SAN-TA'S SEARCH (juv) Carlton, Oct. \$2.50  
 Segur, Sophie FOREST OF LILACS (juv fty) Harlan Quist, Aug. \$3.95  
 Steig, William THE BAD ISLAND (juv fty) Simon & Schuster, Fall. \$5.95  
 Stockton, Frank R. OLD PIPES AND THE DRYAD (juv fty) Watts, Jan. \$2.95, \$1.98 lib.  
 Sutton, Jeff & Jean LORD OF THE STARS (juv) Putnam, Oct. \$4.50  
 Tate, Peter THE THINKING SEAT. Doubleday, Oct. \$4.95  
 Tenn, William OF MEN AND MONSTERS (repr) Walker, Oct. \$4.95  
 Trez, Denise & Alain MAILA AND THE FLYING CARPET (juv fty) Viking, Sept. \$3.95  
 Truzzi, Marcelllo CALDRON COOKERY; An Authentic Guide for Coven Connoisseurs. Meredith, Oct. \$3.95  
 Van Heukelom, A.S. ARABELLA, THE HEAVENLY CAT (juv fty, repr) Platt & Munk, Aug. \$1.50  
 Verne, Jules AROUND THE WORLD IN EIGHTY DAYS (juv) Childrens Press, Oct. \$4.50  
 Wiesner, William TOPS (juv fty) Viking, Sept. \$4.50  
 Wurlitzer, Rudolph NOG (borderline) Random, Jan. \$4.95
- Yolen, Jane THE WIZARD OF WASHINGTON SQUARE (juv fty) World, Oct. \$3.75  
 Young, Miriam THE WITCH MOBILE (juv fty) Lothrop Lee, Sept. \$3.95  
 Zelazny, Roger DAMNATION ALLEY. Putnam, Oct. \$4.95

### PAPERBACKS

- Alexander, Lloyd THE HIGH KING (juv fty, repr) Dell Yearling 3574, Oct. 95¢  
 Asimov, Isaac EIGHT STORIES FROM THE REST OF THE ROBOTS (reissue) Pyramid T2085, Sept. 75¢  
 Bachelard, Gaston POETICS OF SPACE (borderline nf, tr) Beacon Press BP330, Sept. \$2.95  
 Beard, Henry N. & Douglas C. Kenny BORED OF THE RINGS, or, TOLKIEN REVISITED. Signet. \$1.00  
 Bradbury, Ray THE RAY BRADBURY BOX SET (The Golden Apples of the Sun, The Illustrated Man, Martian Chronicles, Medicine for Melancholy, Machineries of Joy, Something Wicked This Way Comes) Bantam K5113, Oct. \$4.50  
 Brunner, John THE AVENGERS OF CARRIG (exp. of Secret Agent of Terra) Dell 0356, Oct. 50¢  
 Burdick, Eugene & Harvey Wheeler FAIL-SAFE (borderline, repr) Dell 2459, Oct. 75¢  
 Burgess, Anthony A CLOCKWORK ORANGE (reissue) Ballantine 01708 Sept. 95¢  
 Carter, Lin, ed. DRAGONS, ELVES, AND HEROES. Ballantine 01731, Oct. 95¢  
 THE YOUNG MAGICIANS. Ballantine 01730, Oct. 95¢  
 Chesnutt, Charles W. THE CONJURE WOMAN (fty repr) Ann Arbor Paperbacks AA156, Sept. \$2.45  
 Cooper, Edmund LAST CONTINENT. Dell 4655, Sept. 60¢  
 Cooper, Hughes SEXMAX. Paperback Library 64-174, Oct. 75¢  
 Davidson, Avram MUTINY IN SPACE (reissue) Pyramid X2079, Sept. 60¢  
 Farmer, Philip Jose BLOWN, or, SKETCHES AMONG THE RUINS OF MY

## Have You Read?

- MIND (An Exorcism: Ritual 2) (sequel to Image of the Beast, ssf) Essex House 020139. \$1.95
- Frayn, Michael A VERY PRIVATE LIFE (repr) Dell 9303, Oct. 75¢
- Hamilton, Edmond GALAXY MISSION (Capt. Future) Popular Library 60-2437, Sept. 60¢
- Howard, Robert E. BRAN MAK MORN Dell 0774, Sept. 60¢
- Jakes, John BRAK THE BARBARIAN VERSUS THE MARK OF THE DEMONS. Paperback Library 63-184, Sept. 60¢
- Johnston, William MAX SMART AND THE GHASTLY AFFAIR (borderline fty) Grosset & Dunlap 3409, Sept. 60¢
- Knight, Mallory T. DRACUTWIG (sex fty) Universal Award A448X, Sept 60¢
- Krauss, Ruth THE LITTLE KING, THE LITTLE QUEEN, THE LITTLE MONSTER And Other Stories You Can Make Up (juv fty) Scholastic Starline TX878, Sept. 35¢
- Kreeft, Peter C.S. LEWIS: A CRITICAL ESSAY. Eerdmans. 95¢
- Morgan, Dan THE SEVERAL MINDS Avon V2302, Sept. 75¢
- Pohl, Frederik THE AGE OF THE PUSSYFOOT (repr) Ballantine 01732, Oct. 75¢
- Robeson, Kenneth DAGGER IN THE SKY (Doc Savage 40) Bantam H4624, Sept. 60¢
- Ross, Marilyn BARNABAS COLLINS VERSUS THE WARLOCK (#11) Paperback 62-212, Oct. 50¢
- THE PHANTOM AND BARNABAS COLLINS (#10) Paperback 62-195, Sept. 50¢
- Silverberg, Robert NIGHTWINGS. Avon V2303, Sept. 75¢
- Stimpson, Catherine R. J.R.R. TOLKIEN (nf) Columbia essays on modern writers no.41, Aug. \$1.00
- Swift, Jonathan GULLIVER'S TRAVELS. Modern Library College Editions. \$1.15
- Williamson, Jack THE LEGION OF SPACE (reissue) Pyramid X2022, Sept. 60¢
- Wollheim, Donald A. TWO DOZEN DRAGON EGGS (coll) Powell Sci-Fi PP181, Sept. 95¢
- Birnie, William A. H. "Jules Verne's Trip to the Moon" Reader's Digest, Oct. p.112-15
- Burns, Jean Harker "The Greatest Halloween Prank of Them All" (War of the Worlds broadcast) Readers Digest, Oct. p.157-60
- Dwyer, David J. "Novelist as Essayist" (Vonnegut) Catholic World, Sept. p.283-4
- Grose, Robert A. "The Telltale Heart" (Spirits of the Dead) Newsweek, Sept. 15, p.102
- Hillinger, Charles "Monsters Crowding Out the Wizard (FJA) San Jose Mercury News, Aug. 24, p.17
- Kane, Eleanor Bowling "The Princess and the Greenies" (play) Plays, Oct. p.74-78
- Martens, Anne Coulter "Which Is Witch (play) Plays, Oct. p.15-24
- Miller, Helen Louise "Sandy Scarecrow's Halloween" (play) Plays, Oct. p.53-60
- "The Moon and Space", Science Digest, Oct. p.7-29 (Asimov - Why We Must Explore the Moon; Frisch They Find Moonscapes on the Earth; Cottrell - Moon Madness: Does It Really Exist?)
- "New Movies" (Spirits of the Dead and Satyricon) Time, Sept. 12, p.96-7
- Reif, Rita "Buck Rogers and Flash Gordon Live Again -- in Collectors' Homes" New York Times, Aug. 25, p.31
- Schroll, Catherine V. & Esther MacLellan "Test for a Witch" (play) Plays, Oct. p.79-84
- Sheed, Wilfrid "The Now Generation Knew Him When" (Vonnegut) Life, Sept. 12, p.64-66+
- "Star Trek" Radio Times, July 31, p.28
- Stubbs, Harry C. "The Universe: Did It Begin? Will It End?" Today's Education, Sept. p.26-8
- "Those Gods From Outer Space" Time Sept. 5, p.64
- Wray, Fay "How Fay Met Kong, or, The Scream That Shook the World" New York Times, Sept. 21, p.17

## Lilliputia

*TAASH AND THE JESTERS* by Ellen Kindt McKenzie  
Holt, Rinehart & Winston, Sept. 1968. 233 p. \$4.50  
Age level: 8-14

Taash, a ten-year old orphan boy in the custody of the town, is turned out by a woodcutter who has overworked and underfed him. The mayor, anxious to be rid of him, awards his custody to a local witch, Bargah. Taash is pleasantly surprised by the first happy home he has ever experienced. Nanalia, Bargah's eight-year old niece, shares her schooling with Taash, and he soon blossoms under their care. The infrequent visits of Kashka, a genial, nimble and intelligent young man, confuse Taash, who quickly grows to love and trust him.

Taash has a bright, free, happy existence for a couple of years -- until one day when he walks into a part of the woods which is forbidden and falls into a black pool of water which drags him down to a strange world. He wanders around trying to figure out where he is, until he chances to see a group of witches chanting over a small baby. The witches, one of whom is a Lady of the court, are trying to control the government through the mind of the baby, who would one day be king. Taash snatches the baby from the arms of a witch. After caring for the baby for a few days, Taash determines to return him to his parents. Their journey is perilous, and the witches travel after them under many guises but Taash comes to trust Piff, a jolly young man who looks a great deal like - and claims to know - Kashka.

The royal family is indeed reunited when the witches are defeated: the baby prince is returned to the Queen, and Taash is revealed as a brother to the King.

A warm, beautiful and memorable fantasy which surpasses all others of the past few years. This is Mrs. McKenzie's first book. Here's hoping for a second, soon!

--Barbara Lee Stiffler

*A BOOK OF GHOSTS AND GOBLINS* by Ruth Manning-Sanders  
Illus. by Robin Jacques  
Dutton, August. 127 p. \$3.95 Age level: 7-11

I found this collection of 21 short tales very uninspiring and repetitious and tedious in themes and literary devices used. The book is the author's seventh (others are A Book of Mermaids, Wizards, Witches, Dwarfs, Dragons, Giants) attempt to write original fairy tales, and the necessary style just isn't there. For the same amount of money you could buy two of the ten Dover fairy tale series edited by Andrew Lang. Or if you're broke, re-read Grimm and Anderson.

--Joyce Post

*THE GRUESOME GREEN WITCH* by Patricia Coffin. Illus. by Peter Parnall Walker, September 85 p. \$4.50

Every Saturday afternoon the closet in the Green Room of the Slater's second home in the country is transformed into a tunnel that leads to the Magic Forest. It is peopled with trolls, dragons, unicorns, favorite characters of children's literature and the Gruesome Green Witch who is beautiful from the front, but whose backside is hollow and rotten and running with green ooze. The suspense arises over 7-year old Puffin Slater's teen-age brother who is bewitched and turned to stone by the Witch. Needless to say the ending is happy. The story will appeal to middle-class girls in their pre-teens.

--Joyce Post

*THE GOLDEN ENEMY* by Alexander Key  
Westminster, March. 176 p. \$3.95 Age level: 12 up

The author, Alexander Key, says of this novel, "If, in all I have written and hope to write, I am able to perpetuate one small thought that will help to raise the moral level of man, so that at least the wolf does not continue to rank above him, then my work will have been worth the effort. This, essentially, is the why behind my other books, and it is the basic reason for *The Golden Enemy*."

Man and beast are not really that far apart is what Mr. Key successfully communicates. Man is the only animal that kills for pleasure, but in the future time in which this novel has been set he is much more concerned with animals as food sources. Boy Jaim, the idealistic young telepath hero of the novel is possessed with the ability to (shades of Doctor Doolittle!) talk with animals. Into a seemingly uncomplicated, pastoral existence comes a menace, seemingly intent on wiping out man by wiping out his food supply. The enemy is a huge golden bear who apparently knows more about man and his history than do the survivors of that history.

The tribal elders view the intruder strictly as an enemy and want it destroyed. Boy Jaim, chosen for the assignment because of his excellent marksmanship, refuses to slay the bear, seeking to achieve some form of communication with it that might lead to an unravelling of some of the abundant mysteries of this future age.

What is the real motive of the golden bear? Why has he suddenly appeared? Is he truly an implacable foe? The reader discovers the answers along with Boy Jaim in this intriguing quest adventure.--D. Paskow

*THE DRAGON FROM THE BRONX* by Howard S. Kaplan  
Putnam, Dec. 1968. 72 p. \$3.29 Age level: 7 up

Howard Kaplan's *The Dragon from the Bronx* is the tongue-in-cheek biography of Stanley the dragon. Stanley is delivered to a Bronx family by a nearsighted stork and there starts his adventures. The reader follows Stanley in his quest "to be somebody." He attends P.S. 33 and City College after which he is "swallowed up" by the Army (Stanley is eventually discharged because he seems "different"). Stanley's search for someone to love is ended when he meets Joyce (a junior high school art teacher) and finds true love and happiness. The weakest part of the book is the artwork. Some of the pictures are well done and extremely clever while others are unexciting and rather ugly. *The Dragon from the Bronx* is a fun book. It is not, however, a pre-schooler's meat. The children will enjoy it, but not half as much as parents. --D. Langsam

*MORTIMER, THE FRIENDLY DRAGON* by Mircea Vasiliu  
John Day, 1968. \$3.95 abt. 43 p. Age level: 5-8

Take one typical friendly dragon and one typical friendly boy, put them together and you have one typical, mediocre, friendly-dragon-meets-friendly-boy story. This fairly well sums up *Mortimer the Friendly Dragon*. This book has other weaknesses besides the plot. The text is too long to sustain the plot. In addition, those children who can read well enough to get through the book will not be interested in the story. And those children who have not read their fill of friendly-dragon-meets-friendly-boy stories will not be able to read this by themselves. The illustrations, done by the author, are fairly well executed. They are interesting and colorful. Some of them show an originality which I did not find in the text.

--D. Langsam

*A WALK OUT OF THE WORLD* by Ruth Nichols

Harcourt, Brace and World, March. 192 p. \$4.25 Age level: 8-12

Tobit and Judith arrive in another world through a woods and are captured by strange but friendly people. It is revealed that Judith's silver eyes mark her as royalty in this community, and that the ruling family has been in exile some five hundred years. The exiled kingdom construes Judith's coming as a sign that they should move toward regaining their country. The water people, dwarfs and a few loyal men are their allies, but are useless in fighting the usurping ruler, Hagerrak, who possesses mystical powers. Tobit, Judith and Thorn, a young member of the royal family, set out to confront and conquer Hagerrak. After a long journey and many close escapes, Judith is captured and threatened with death by Hagerrak, but she emerges strangely victorious.

Although most of the author's ideas are not original, they are presented in a fresh and interesting manner which an intelligent, sensitive ten-year old could enjoy. The story has a mystical quality which is enhanced by Miss Trina Hyman's excellent woodcut illustration.

--Barbara Lee Stiffler

*EVER RIDE A DINOSAUR?* by Scott Corbett, illus. by Mircea Vasiliu Holt, Rinehart & Winston, May. 113 p. \$3.95 Age level: 8-10

Tad, a man to who responsibility has become a burden, takes a morning to walk in the woods. While there, he meets an old gent named Lem who introduces him to Bronson, an extremely old, talking, invisible dinosaur. Bronson changes Tad into a young boy and won't return him to normal until they have visited the skeletons of Bronson's relatives in the American Museum of Natural History. All ends well; Tad decides to remain with Bronson and Lem, who didn't want to make the trip from Rhode Island to New York.

If the implausibility of the plot is undisturbing, and the inane characters acceptable, the less than mediocre writing should eliminate the purchase of this book by anyone.

--Barbara Lee Stiffler

*WILLIAM MAYNE'S BOOK OF GIANTS* edited by William Mayne Dutton, February. 215 p. \$4.95 Age level: 7-11

This book, which was published in Great Britain in 1968 under the title *The Hamish Hamilton Book of Giants*, is an anthology of fairy tales about giants from a wide variety of sources including Nathaniel Hawthorne, Jonathan Swift, Oscar Wilde, and Eleanor Farjeon. Unfortunately the editor has a positive genius for selecting dull stories by little-known writers, which (except for the stories by the four mentioned above) constitute the entire book.

And even Swift, for example, is not only presented in abridged form, but is reproduced in its original 18th Century State, Which the Average Childe Mighthe have Somme Trubble followe-ing, due to the Quaint Punctuation, Capitalisation, and Spellynge.

Included are a rather poor version of Jack and the Beanstalk, a turgid re-telling of Jack the Giant Killer, and a badly hashed up and mistranslated version of Loki's adventures with a giant from the Elder Edda (the giant plays chess!).

If you have a little nephew or neighbor's child whom you can't stand, and would like to bore to tears, this book would make a perfect present.

--Joe Schaumberger

## Reviews

*INFORMED SOURCES (DAY EAST RECEIVED)* by Willard S. Bain, Jr. Doubleday, January 1969. 144 p. \$2.95 paper

*THE LOST TRAVELLER* by Ruthven Todd. Dover, Nov. 1968 (c1943) 164 p. \$1.50 paper

Both of these books bewilder me. The flaw may be in me that I am not able to perceive the deep and profound meanings lurking in these works. Or there may not be any deep and profound meanings. Hmmmm?

*Lost Traveller* is admitted to be a surrealistic vision by the author in a new preface. The total book and its meaning may be obscure but each scene is quite clear and real. For this alone it is worth a quick scan. Christopher, the hero, is somehow jolted into another world, possibly a dying hallucination. He wanders in a desert but eventually reaches a strange city where he runs afoul of the Powers. Finally he is sent to catch the Great Auk, an extinct bird, but his boat goes down and in what may be a dying hallucination within a dying hallucination, Christopher becomes the last Auk and is killed. If the story line is strange and Christopher's battles with authority in his new world sound like Kafka, the descriptions of a new world still are valid reading for the sf reader. And Mr. Todd does use English sentences.

*Informed Sources* is written as if it were just coming off a teletype. It is one of those soon to be forgotten works that reek with private jokes and pseudo-profundities. Originally given away until Doubleday glommed onto it, it has several threads weaving in and out, the most prominent being various reports of the death of Robin the Cock, some sort of Hip Hero. Even square I got a few laughs from this book. But for the time it takes, it just isn't worth it. Far be it from me to call this a crock of excrement, as I am tempted to do. Silly, trivial, overpriced; yes. If you are an old style sf fan, this is not your bag; if you are a young Hippie (forgive the label), you might enjoy this. If you do, explain it to me.

--J.B. Post

*PERRY RHODAN #1: ENTERPRISE STARDUST* by K.H. Scheer & Walter Ernsting. Ace 65970, May. 189 p. 60¢

*PERRY RHODAN #2: THE RADIANT DOME* by K.H. Scheer & Walter Ernsting. Ace 65971, June. 188 p. 60¢

*PERRY RHODAN #3: GALACTIC ALARM* by Kurt Mahr & W.W. Schols. Ace 65972, July. 187 p. 75¢

According to the jacket blurb, for the last 8 years Europeans have thrilled to the "exciting, exotic adventures of Perry Rhodan, Peacelord of the Universe." It further claims that Perry Rhodan magazines appear every week and are bought in phenomenal numbers. New Perry Rhodan paperback novels are published each month, plus hardcovers, comic books, and even a Perry Rhodan movie is in the works. The jacket then asks the challenging question, "Are we losing the science fiction race?"

Heck, no. In fact, on the strength of the first three books in the series, I'm in favor of cancelling the Heicon.

This is the sort of stuff that *Startling* used to publish (or even reject) twenty years ago. Perry Rhodan is a sort of Prussian Captain Future, whose humorless character and wooden dialog sound like something from an early Gernsback publication.

The plot goes something like this: The first American spaceship lands on the moon, and runs into some aliens. The aliens give Perry Rhodan, the spaceship commander, and his co-pilot a mind-treatment so that they can communicate. One thing leads to another, and before you know it, Rhodan is back on Earth, setting up a giant force dome in the Gobi Desert and proclaiming himself as the Third Power. The other major powers on Earth unite against him, and try to wipe him out. Meanwhile Rhodan is busy recruiting followers, especially people with ESP.

A new type of bomb from the Earth wipes out the alien space ship still on the moon. Unfortunately this sets off a galactic alarm-signal that starts to attract friendly and unfriendly races from all over the Universe. An alien fleet turns up, and the other major powers on Earth suddenly start making friendly overtures to Rhodan. There's a big space battle, and the aliens are destroyed. But more are on the way.

That's as far as Rhodan #3 takes us. I understand from people who have read the European version that the series gets better and better as it goes along, and far surpasses the Lensman series, A.E. van Vogt, and everyone else.

I hope so, but the series has a long way to go. Although the translation (by Wendayne Ackerman) is excellent, certain mannerisms and cultural traits show through that will annoy the average American reader. For example the hero and the heroine have absolute contempt for each other, and he always speaks as harshly to her as possible. Also, the relationships between Rhodan and his subordinates are not very free and easy, but rather Teutonic in character.

If, as the jacket claims, over 50 million copies of this series have been sold, it must have something. But whatever it is, it hasn't shown up in the first three books.

--Joe Schaumburger

#### THE CURTIS SCIENCE FICTION LINE

Curtis Books, produced by Modern Literary Editions Publishing Company and bearing the portrait of Ben Franklin, sprang up roughly the same time the *Saturday Evening Post* died. The company must have made a deal with Doubleday to reprint much of that publisher's stock, for most of the Curtis science fiction line is directly from Doubleday. In the beginning of the venture, the choosing seemed uneven at times, and still does. Not all of the books merit reprinting. Some of the first titles to appear were *The Night Spiders* by John Lymington, *Kings of Infinite Space* by Nigel Balchin, and *The Moon Era* (formerly *The Mole Pirates*, if memory serves me well) edited by Sam Moskowitz. I haven't read *The Night Spiders*, but *Kings of Infinite Space* was hardly worth any effort. *The Moon Era* was good fun. Since that time, *Where Are the Russians?* by John Bentley, *Ashes, Ashes* by Rene Barjavel, and *The Nevermore Affair* by Kate Wilhelm have been reprinted. *Russians?* is long since out of date, *Ashes* is an interesting French period piece, and *The Nevermore Affair* is medium Wilhelm. Lloyd Biggle Jr. is having his heyday now with Curtis, and Randall Garrett's excellent *Too Many Magicians* has come out, but every so often a Curtis corker will slip in and make me cringe. The general quality is on the rise, but Curtis still needs a good cover format and better covers than they've been having. *The Nevermore Affair*'s cover shows a poor painting of Liz Taylor and George Segal staring into a muddled brush-void, which is rather hard to believe. Maybe Curtis is trying to hit the matronly housewife group; whether that's true or not, they generally miss me completely.

--Greg Bear

*ENCOUNTERS WITH ALIENS: UFOs and Alien Beings in Science Fiction*, edited by George W. Earley. Introduction by Ivan T. Sanderson. Sherbourne Press, Nov. 1968. 244 p. \$4.95

I once worked in a bookstore specializing in the occult and UFOlogy and during my free moments would sometimes thumb through the books, journals and magazines in those sections. I found myself in a peculiar mood; what I later came to think of as a reaction to the sheer idiocy of it all. I was depressed not so much by the occult as by the accumulated UFO dreck, some of it naive beyond belief. There were, of course, intelligent works on the subject. They weren't the most popular items for the mail-order clientele, however.

This book brings back that mood. George Earley tells us that the science fiction community has long dismissed UFOs out of hand, and that authors in the field almost as a group refuse to think of aliens existing in our contemporary sphere of reference. To add to that, Ivan Sanderson (who lost whatever respect I had for him with a shady article in *Argosy* some months back, dealing with an oh-ma or man-ape corpse found in the wilderness) tells us that sf authors are the most forward thinking and the most backward of people, at the same time. . . . Sanderson then proceeds to lambaste the sf field for all its ignorance in dealing with UFOs, Charles Fort, and the like. He also tells us, in an aside, that science fiction is, "let's face it, either dying or, at the least, in a slough of despond." This is supposedly due to the narrow-minded sf authors placing limitations on their fields of speculation.

The fiction contained here is, at the best, mediocre; and at its worst, deplorable. Which only goes to show why science fiction authors avoid the subject of UFOs: the somewhat limited plots involved in flying saucer stories have already been used up. The well has gone dry.

And until the world actually does have good physical proof of aliens visiting our sphere and making themselves known (an incredibly stupid thing for any such alien to do, I would think) the state of affairs is going to remain dry. As for this book -- arghhh.

--Greg Bear

*EMPHYRIO* by Jack Vance. Doubleday. June. 261 p. \$4.95

Except for the last few pages which seem more of an epilogue, Jack Vance has given us a first rate story. Ghyl Tarvok is followed from boyhood to adulthood on the planet Halma, a dreary world that exports hand-crafted merchandise and forbids any form of mechanical reproduction. Mr. Vance makes it real. Ghyl is a bright lad with an unusual father, a father who ultimately runs afoul of the Welfare Bureau and dies. Discontent grows and Ghyl finally becomes outlaw by stealing a space ship. He falls out with his comrades-in-banditry and is marooned on a strange world with the owners of the space ship, some of the Lords and Ladies of Halma. His adventures carry him to Earth where he at last has a chance to check out the legend of Emphyrio, a story that has haunted him all his life -- he even used the name as a cognomen. At the great Archive/Library of the Historical Institute (and when is someone going to put together a collection of stories about the library in sf?) he finds most of his answers. But it isn't until he returns to Damar, the moon of Halma, that the answers fall into place and he finds that even the Lords of Halma have secret masters for whom they jump like puppets.

A book to read -- and to buy in paperback. Well conceived, well plotted, and well written. I, at least, will remember it for a long time to come.

--J.B. Post

What can I, as a reviewer, say? I consider Forry a good friend, and wouldn't wish to offend him, but this volume doesn't at all come up to my expectations. For dedicated fans it's probably a must-buy item, if only to read about Forry from Forry's own point of view. Indeed, the best portions, on the whole, of this book are the comments Forry puts before each selection. These reveal more of the true Ackerman than the stories and articles themselves.

There are many co-authors here, some of them well-known to most fans and some not. One or two items included are well worth the reading (such as Forry's "interview" with Edgar Rice Burroughs, which never happened -- at least not as it's told here) and some are pun-sonnets of the highest (or lowest, if you wish) order. There are many introductions Forry has written for paperback and hardbound reprints of old classics, and some of these are entertaining, too, but for the most part the book won't appeal to anybody but fans. In short: the book doesn't show the true Ackerman to any worthwhile extent. Occasionally a glimmer will show through...but not often enough, I'm afraid.

--Greg Bear

*AUSTRALIAN SCIENCE FICTION INDEX 1925-1967*, compiled by Graham Stone.  
*Australian Science Fiction Association*, 1968. 158 p. A\$3.00

Not having the magazines or books at hand to check for accuracy, I assume the compiler is a diligent and thorough fellow. The work seems detailed enough. It is a list of sf published in Australia 1925-69, broken down into sections: magazines, numbered series, unnumbered series and books. There are author and title indices and a concluding section of notes on the magazines and series. One would expect the contents of each magazine, book, etc. to be listed and so they are but in addition we have the number of pages, cover artist, and size of the magazines. When undated, the date of issue is provided. Rather an impressive effort, if appealing to a quite specialized readership. --J.B. Post

*THE UNIVERSAL BASEBALL ASSOCIATION, INC.*, J. HENRY WAUGH, PROP. by Robert Coover. Random House, June 1968. 242 p. \$4.95 (paperback Signet T3890, June 1969. 75¢)

The only person I know who might like this book is my brother, Barefoot, who at one time had a real semi-pro baseball team. Not that I didn't find the book enjoyable in parts but I just don't think this is the book for most sf readers. Henry Waugh is an accountant who whiles away his evenings playing a game of his own invention which simulates baseball. Played with three dice and using complicated charts, it so engrosses Henry that he starts creating a whole imaginary world around his game. Gradually this is more real to him than his dull job and he drifts between job, a limited social life in bars and his world of the UBA. Mr. Coover has the imagined players have more reality than the co-workers and co-drinkers who flit through Henry's life. Generally a book not to read unless baseball is really one of your interests. On p.44, however, is a reference that may interest some fans: "Once, he'd got involved in a tabletop war-games club, played by mail, with mutual defense pacts, munition sales, secret agents, and even assassinations, but the inability of the other players to detach themselves from their narrow-minded historical preconceptions depressed Henry."

--J.B. Post  
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*THE TECHNICOLOR TIME MACHINE* by Harry Harrison. Berkley Medallion X1640 Dec. 1968. 174 p. 60¢ (hardcover: Doubleday, 1967. \$3.95)

Very few inventions are made purely out of scientific curiosity. Most are made during time of war -- political, economic or industrial. So who is a scientist going to turn to for the financing of a time machine? A movie company. Well, why not? Think how fantastic it would be to go back and film history for the celluloid seekers. Even better, this time machine returns the person to the same moment he left (more or less), so you can leave at 11:55 am and get back at noon, with any amount of time you want in between. Perfect for a broke movie studio with only a weekend to shoot a life-saving extravaganza. No sets needed -- just go back in time to where, pardon me, when nature was still unspoiled. Use natives of that time as extras -- adds local color, if you can handle them.

The book is hilarious. The utter confusion and mayhem in it is comparable to a Marx Brothers film. The writing is clear and very readable, and the story moves along well. TTTM is thoroughly enjoyable, and a must, even if you've read it in *Analog*. I can hardly wait till someone makes it into a movie.

--Jan Slavin

*ORBIT 4* edited by Damon Knight. Putnam, Dec. 1968. 254 p. \$4.95 (paperback: Berkley S1724, Aug. 1969. 75¢)

Nine stories, five of them New Wave. However, the good material far outweighs the bad.

"Windsong," by Kate Wilhelm, is a confused, verbose, anti-war tract Hero sells out to the Establishment, and puts his girlfriend's brain in a war-computer.

"Shattered Like a Glass Goblin," by Harlan Ellison is another New Wave thing about dope, I think. It's hard to tell. A few four letter words may shake you up.

"Probable Cause," by Charles L. Harness, is a well-written story about the effect of psi-powers on the legal structure of the U.S. The Supreme Court must decide if ESP exists, and whether it is an invasion of privacy, like wiretapping. Very nicely done.

"This Corruptible," by Jacob Transue, has a new twist on the old immortality plot. Seems they grow you a new body out of a pimple. Played straight, unfortunately.

"Animal," by Carol Emshwiller, another New Waver, about a man who lives in a cage at the zoo. Pseudo-Kafka, Grade C.

"One at a Time," by R. A. Lafferty, is a New-Wavish story about a man who lives for a day at a time and then dies for a couple of decades at will.

"Passengers," by Robert Silverberg, is an intriguing tale of an alien invasion with a difference. Seems they take over people's minds for three or four days at a time, just for fun. It's been done before, but Silverberg manages to make it seem real and fascinating.

"Grimm's Story," by Vernor Vinge, is the one story that makes this book worth buying. It's a wacky tale of a watery planet, where the leading publication is an sf magazine that's been published for 700 years. The publishing company is located on a giant floating raft, and sails from port to port. The hero must steal the entire back-issue files to save them from being burned by an infidel. Stupendous! We demand a sequel! [Just published: *Grimm's World*, Berkley X1750, in which this story is expanded into a novel by adding this requested sequel]

"A Few Last Words," by James Sallis. New Wave at its worst.

--Joe Schaumberger

*OPERATION TIME SEARCH* by Andre Norton. Ace 63410, Jan. 221 p. 60¢

Ray Osborne, a free-lance photographer, inadvertently gets into the path of a laser beam used to probe into the past and is jettisoned back into the period when Atlantis bulked in the ocean between what is now America and Europe, and the cradle of civilization, enlightenment and humanity is Mu. If you can take your symbolism simply, Mu is good, hence all light and golden blonde; Atlantis is evil, and darkly brunette and sombre. Of course, there is war between them, and Ray Osborne, whose war experiences include only some elementary karate training in the U. S. Army, is soon swinging a sword with the best of them.

The early part of the book, with its long running sea fights, is strongly reminiscent of Merrit's *Ship of Ishtar* -- I would guess that Norton was, consciously or unconsciously, influenced by it. But don't expect to learn much about either Atlantis or Mu -- the narrative remains a fairly crude cops and robbers caper between the good priests of Mu with their mental powers, and the bad priests of Atlantis, with their mental powers. Pretty much of a hodge-podge.

--Samuel Mines

*SIGHT UNSEEN* by Audrey Erskine Lindop. Doubleday, Feb. 304 p. \$5.95

This book is a fantasy, but not in the same way that, for example, *The Lord of the Rings* is. The setting is in modern England, and people like those in the story might conceivably exist, and there are no inconsistencies to spoil the story; but somehow, after finishing the book, it is impossible to believe that all this could really happen. We can believe that if we could go to Middle Earth, we would find the Hobbits in their hobbit holes, behaving like hobbits should, but it seems impossible that we should go to England and find these people doing these things together. This is not to say that the story is not thoroughly enjoyable and full of British humor. The only thing that I can really complain about is the overabundance of typographical errors.

--Joni Rapkin

*THE BRASS DRAGON* by Marion Zimmer Bradley and *IPOMOEA* by John Rackham. Ace Double 37250, April. 125, 128 p. 60¢

This Ace twin comprises a pair of stock space operas close to the juvenile level. *The Brass Dragon*, in fact, could well be a juvenile, with a superficial action plot and a 17-year old hero. Basically it recounts his misadventures as he is kidnapped aboard a space voyaging flying saucer by friendly aliens who are trying to escape less friendly other aliens and who inadvertently are forced to take him along. A ship wreck on Mars strains the credibility but our hero finally gets home, more confused than when he set out.

*Ipomoea* is little more credible, dealing with a standard plot by a couple of baddies to take over the universe. Their weapon is a drug which makes zombies out of the users -- one dose and he is hooked -- a mindless tool from thence on. This must have been written before the new permissiveness in sex because there are a couple of (the author tells us) stunning, and willing, females in it, but he carefully avoids any physical details. There is in fact, one scene which has to be read twice to realize that the gal is topless, so timidly does the author skirt these anatomical details. Otherwise, this is a chase story in which the hero and his Tonto-like aide pursue the villains.

--Samuel Mines

NOTES ON TRIESTE *Continued from Page 3*  
often very funny and I hope it will be shown in the States.

The festival was very well covered by the local press, despite an early tendency to refer to an American writer named James Bish. The Apollo expedition was launched at the end of the week, and Walter Ern-sting, Ted Carnell, Marguerita Hack (director of the Trieste Astronomical Observatory) and I were photographed for *Il Piccolo* watching the take-off on TV. I was also asked by the Italian press association to file a statement in Rome to be read when the landing was made; I took the opportunity to rub the noses of people who have been sneering at sf all these years. (But gently, very gently). At the actual landing, the Carnells, Frau Franke and the Blishes were in Venice.

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#### THE ILLUSTRATED FAN *Continued from Page 8*

To touch the essence of Ray Bradbury, I think you've got to consider him a professional enthusiast. He writes, he lectures, occasionally he paints, and his rise to fame and fortune was arduous and seldom without hard work. And yet, the scars -- if there are any -- have apparently healed completely, giving him a chance to be what all artists hope to be -- free, within certain boundaries of busy-ness, to create whatever he wishes, live as he pleases, be what he is.

Which is a very mature, very accomplished fourteen years old.

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#### COMING ATTRACTIONS *Cont. from p.11*

THE NEW THING by John Brunner  
IN THE BEGINNING by Glenn Chang  
(If First)  
THE MAN WHO WOULD NOT by James Gunn

#### Special Science Feature

THE STORY OF OUR EARTH by Willy Ley

F&SF -- January 1970

#### Novelettes

LONGTOOTH by Edgar Pangborn  
A THIRD HAND by Dean R. Koontz

#### Short Stories

A MATTER OF TIME AND PLACE by Larry Eisenberg  
E. PLURIBUS SOLO by Bruce McAllister  
CAR SINISTER by Gene Wolfe  
RIDE THE THUNDER by Jack Cady  
BUGHOUSE by Doris Pitkin Buck  
A DELICATE OPERATION by Robin Scott

#### Science

THE LUNAR HONOR-ROLL by Isaac Asimov

#### ACE NOVEMBER RELEASES

Burroughs, Edgar Rice THE MAD KING

32

51401. 60¢  
Gilman, Robert Cham THE REBEL OF RHADA (repr) 71065. 60¢  
Moorcock, Michael THE BLACK CORRIDOR. 06530. 75¢  
Panshin, Alexei RITE OF PASSAGE (reissue) 72781. 75¢  
Smith, George H. KAR KABALLA / TOWER OF THE MEDUSA by Lin Carter. 42900. 75¢

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